

Compagnia Dello Scompiglio

round midnight

idea by Cecilia Bertoni
in collaboration with Carl G. Beukman

performers Olivier Boréel, Eleonora Chiocchini,
Katia Frese, Sara Leghissa, Valerio Sirna





Compagnia Dello Scompiglio **round midnight**

Male or female?

Pink or blue. Weakness or strength.

Purity or courage. Peace or war ...

From birth, expectations associated with one of the two colours are projected upon each of us, becoming a second, synthetic, skin that make us hold our breath.

Do you remember when you first realised that you belonged to one gender or the other and therefore could or could not do certain things, move in a particular way, perform particular gestures, have certain conversations, make certain choices?

Did you learn those lessons well?

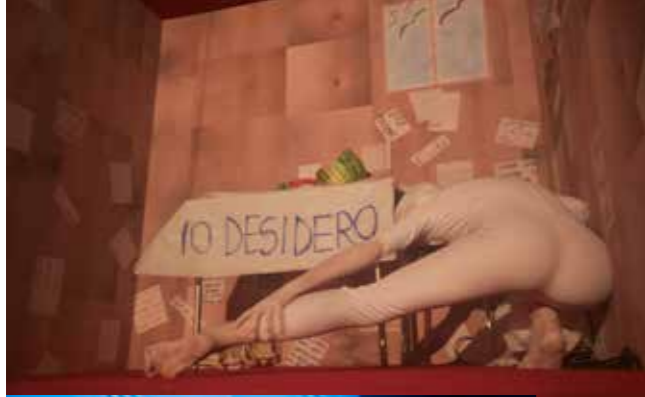
When you are alone, do you slip out of this skin?

If you want, let's meet at midnight and dance together until beyond ...

suitable for adult audience only

The most recent work of the Company is **round midnight**, created by Cecilia Bertoni in collaboration with Carl G. Beukman, in which five performers – using body, voice and movement, in chorus and solo – suffer the socio-cultural conventions of gender as violence and attempt to sabotage these impositions and discover what lies outside the boundaries. The performance premiered in May 2016 as part of the *Assemblaggi Provvisori* season.

• IN DISTRIBUTION



Compagnia Dello Scompiglio **round midnight**

direction, scenery, video, costume design

Cecilia Bertoni

music, sounds and noises

Carl G. Beukman

assistant director

Mauro Carulli

performers

Olivier Boréel

Eleonora Chiocchini

Katia Frese

Sara Leghissa

Valerio Sirna

and with Mauro Carulli (il Dottor Sadico)

texts

Friedrich Nietzsche, Arthur Rimbaud and the performers

costume making

Rosanna Monti

Patrizia Bosi

technical crew

Paolo Morelli

Alice Mollica

scenery and prop making

Cipriano Menchini

Paolo Morelli con Alice Mollica

video camera and editing

BAM with Cecilia Bertoni

make-up video

Giulia Avarello and the performers

promotion

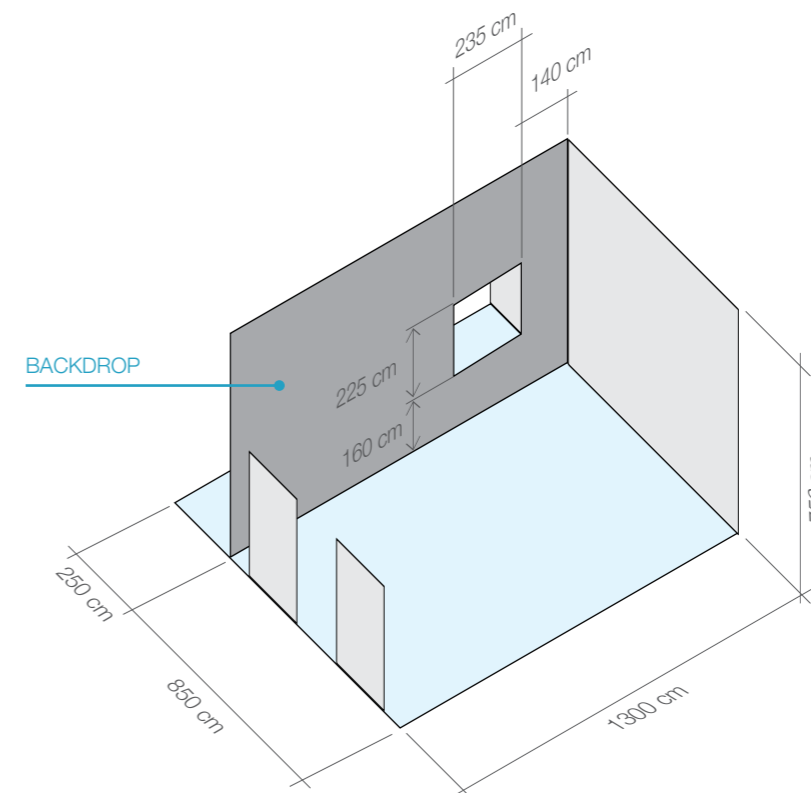
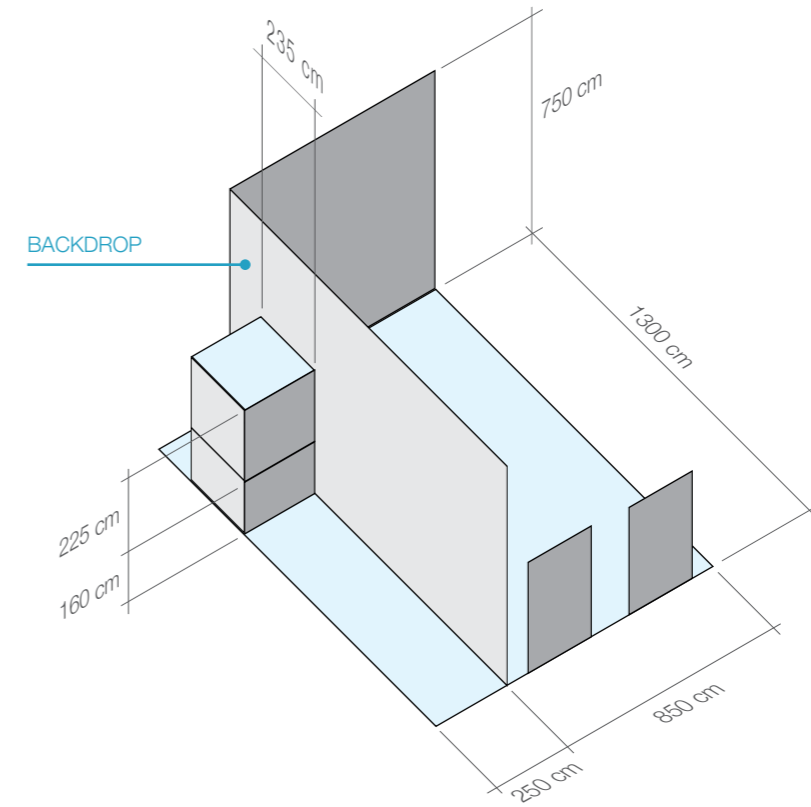
Anna Estdahl

year of production 2016

duration 50 min

*the performance has not been registered with S.I.A.E.
(Italian Society of Authors and Publishers)*

*an Associazione Culturale Dello Scompiglio production
curated by Michela Giovannelli*



Minimum technical requirements

width 13 m

depth 11 m

height minimum 7 meters to the truss

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stage - level (water use)

audience - higher than the stage (at least 60 cm)

possibility of hanging lights and video projectors

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The depth must take in account of the scenic room

that has to be set up by our personnel behind the backdrop.

-

A place adjacent in order to put the pump and water heater for rain.

-

We need to put an hoist on the grid.

Total blackout of the space.



Contacts

Promotion

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Compagnia Dello Scompiglio

c/o Associazione Culturale Dello Scompiglio

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Technical Director

Paolo Morelli

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www.delloscompiglio.org

round midnight

www.delloscompiglio.org/cultura/produzioni/produzioni-compagnia/round-midnight.html

Compagnia Dello Scompiglio /Productions



There are currently seven productions by the Company.

Porta Girevole is a performance on the theme of suicide, inspired by texts by Sarah Kane, directed by Claire Guerrier and performed by Cecilia Bertoni. A co-production with Unsafe-Company (Basle) and Compagnie Crème Renversée (Paris).

The show, which premiered in February 2006 at Walzwerk Münchenstein (Basle), was performed in Italy at the Teatro Furio Camillo in Rome, at the Ravello Festival, at the Montepulciano Festival and at the Teatro della Limonaia in Sesto Fiorentino (Florence), as part of the "Dinamiche Scomposte" season by Company Blu.

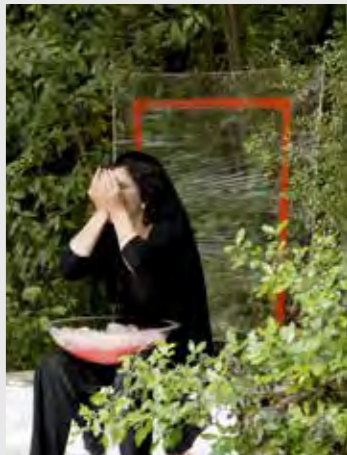


Atto Semplice, by Cecilia Bertoni, Carl Beukman and Serena Gatti, performed in June 2011 at the MaMa Spoleto Open, and again at the Contemporary Festival in Prato and at the SPE – Performance and Exhibition Space at the Tenuta Dello Scompiglio, is a performance of physical theatre that revolves around unveiling, awakening and behaviour. On stage, on a pedestal, like an island, stands a motionless woman, perhaps a statue, listening. Through action, the woman rediscovers her living body, and all its hidden parts. The action takes her back in time and space.



Three shows, *Tesorino, perché hai perso?* (2006-2009), *Riflessi in Bianco e Nero* (2010) and *Kind of Blue* (2011-2013) make up the *Trilogia Dell'Assenza*, (*Trilogy of Absence*), performed in its entirety in May 2013 at the Tenuta Dello Scompiglio. The performance addresses and confronts the theme of winning and losing, its relationship with time, and in all its dynamics, in and out of reality. The question is addressed from different perspectives and develops in different spaces and places of the Tenuta Dello Scompiglio.

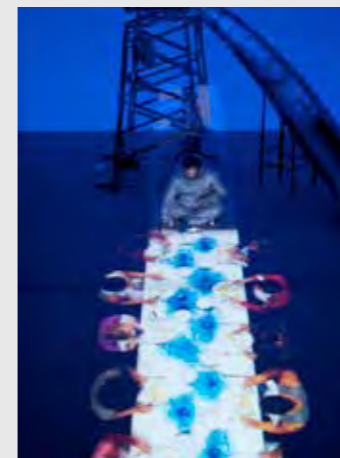
Tesorino, perché hai perso?, a composition by Cecilia Bertoni, Carl G. Beukman, Serge Cartellier, Claire Guerrier, Saskia Mees, was born and developed around the ironic absurdity of winning and losing, how one or the other excessively influences our self-esteem, and our idea of success in our culture. The performance, as a work-in-progress, was finalist at the Tuttoteatro.com *Dante Cappelletti Prize* at the Valle Theatre in Rome in 2006 and was premiered in 2009 at the Teatro della Limonaia in Sesto Fiorentino, as part of the "Dinamiche Scomposte" series. It was then performed at the Teatro Furio Camillo in Roma.



Riflessi in Bianco e Nero, conceived and directed by Cecilia Bertoni, with music and sounds by Carl G. Beukman, is a promenade performance in four parts: *L'Attesa*, *La Perdita*, *Il Cimitero della Memoria* (group exhibition), and *Il Funerale del Tempo*. The performance unfolds along a route that leads from land to water, from aerial suspension to the concreteness of a hole that collapses into the ground, focussing on loss, time and memory.

In *Kind of Blue*, last part of the *Trilogy*, conceived and directed by Cecilia Bertoni, performed by Mauro Carulli, and music and sounds by Carl G. Beukman, the director examines the physical and mental obsessions of the performers that took part in the preceding shows of the Trilogy, and the connection they have with the creative act. The show was performed at the Fabbrica Europa Festival in Florence and at the Ambulatorium Theater space in Berlin.

• IN DISTRIBUTION



Nannerl, sorella di Mozart, by Cecilia Bertoni and Carl G. Beukman is a musical theatre show in which the director and performer, embodies the artist Nannerl (1751-1829), a child prodigy who was unable to express herself in an era in which women had no right to become composers. Musical direction and electronics by Carl G. Beukman; percussion by Antonio Caggiano. The performance was premiered in June 2014 at the European Music Festival at the Tenuta Dello Scompiglio, and performed again in May 2016, as part of the series *Assemblaggi Provvisori*, which focussed on individuality in relation to and/or in conflict with gender

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